

Sacrisa

Caderno 2

7

Deus de paz e amor



Deus de paz e de amor e - terna mages - ta - de Ver - bo eus empenhor a le spi -



8

The image shows a handwritten musical score on aged, yellowed paper. The score is divided into two systems, each with three staves. The first system features a vocal line on a treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The lyrics for the first system are: "a e dos ceus" followed by "Eu-me aqui de joe - lho e che - o de l'..." (partially cut off). The second system also has a vocal line and piano accompaniment. The lyrics for the second system are: "da - de" followed by "a darte affectos meus a darte af - fe - ctos meus". The piano part includes dynamic markings such as "pp" (pianissimo) and "f" (forte). The paper is torn at the top and bottom edges, and there is a small blue mark in the upper left corner.

a e dos ceus

Eu-me aqui de joe - lho e che - o de l'...

pp

da - de

a darte affectos meus a darte af - fe - ctos meus

f

Cora

Alh quem me dera ler
 pa-lavras abraçadas. Para de teu-der

forte

mas nos de-que-der con-tar
 Oj quando me de-ra capres-

p

10

142 Op. 10 No. 31

nos inces na - des Je sus pra ti ho - vas Je sus pra ti ho - vas

p. allentando

Leidia

111

Alameda

Oh! Maria.

Maria Soprano

Solo. Andantino.

Coro

Oh ma ri a em ce bi da con ce bi da sem pe ca - do - Ro gai por
nos - Ro gai por nos - Ro gai por nos que re cor re mos a vos.

Assunção de Nossa Senhora

Dia so-lene e fes-ti-vo Dia ale-gre e mais so-len-ze ho-je ao para-

Mãe do a-mor for-moso Tai quem me de-ra Oh! Mãe que-ri-da viver no céu a-ti-ni-da

Não me re-co Oh! Ma-ri-gozar já tão pre-za ale-gria mas engran-to vi-si-ta-sei

12

Handwritten musical notation on a staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of two measures. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The lyrics "E depois da morte ao lado do rei" are written below the staff. The notation is written in blue ink.

E depois da morte ao lado do rei

4 Ladainha

1^a voz *Sancta Maria ora pro nobis*
2^a voz *Sancta Maria ora pro nobis*
1^a voz *Sancta Dei genitrix ora pro nobis*
2^a voz *Sancta Dei genitrix ora pro nobis*

Ladainha
1^a voz *Solene - Para novena de Sant'Ana*
2^a voz *Solene - Para novena de Sant'Ana*
1^a voz *Sancta Maria ora pro nobis*
2^a voz *Sancta Maria ora pro nobis*

Ladainha

1^a voz *Sancta Maria ora pro nobis*
2^a voz *Sancta Maria ora pro nobis*
1^a voz *Sancta Virgo Virginum ora pro nobis*
2^a voz *Sancta Virgo Virginum ora pro nobis*

14
Moderato

Tantum ergo

Tantum er- go Sa- cra- men- tum re- ne- re- mus cer- ni- i

rit- an- ti- quum do- cu- men- tum No- vo- ce dat mi- tu- i

Proces- sit fi- des sup- ple- men- tum sen- su um de- fe- ctu i men

molentando

men

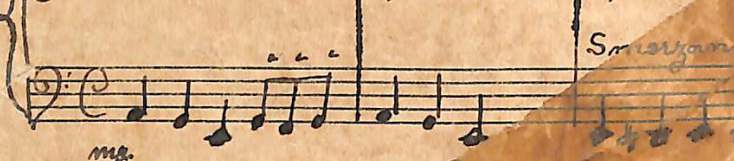
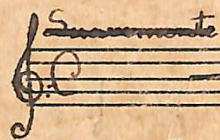
16

O Maria

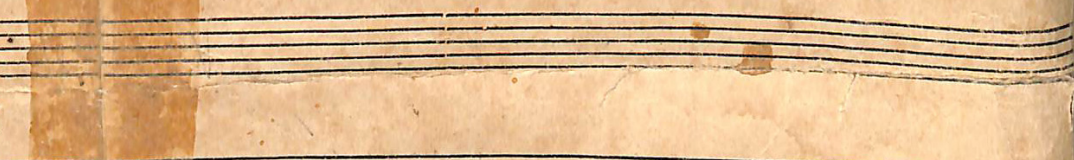
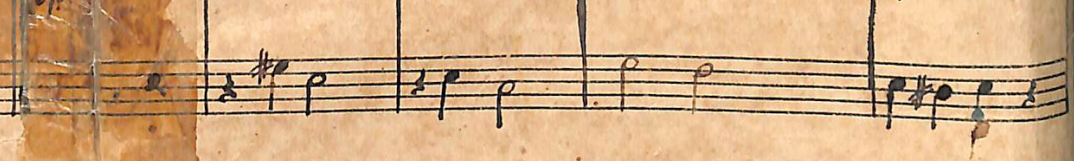
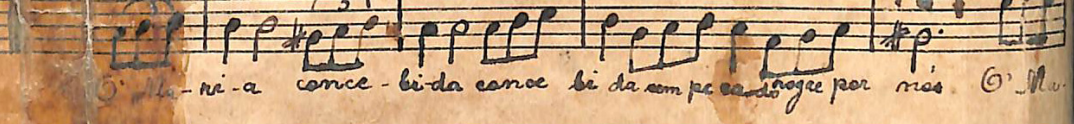
Antônia

Por Jazeiro

Macabro



Suavemente



ria saque por nós

que nos re-cor-re-mos a

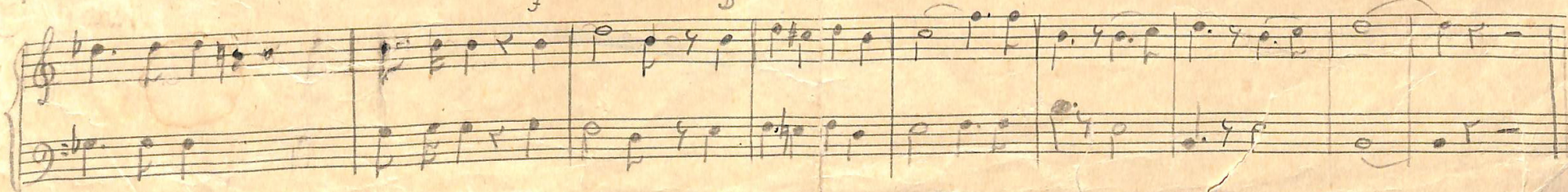
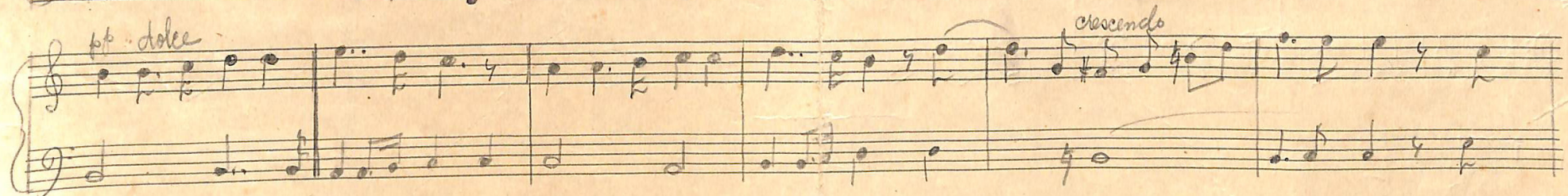
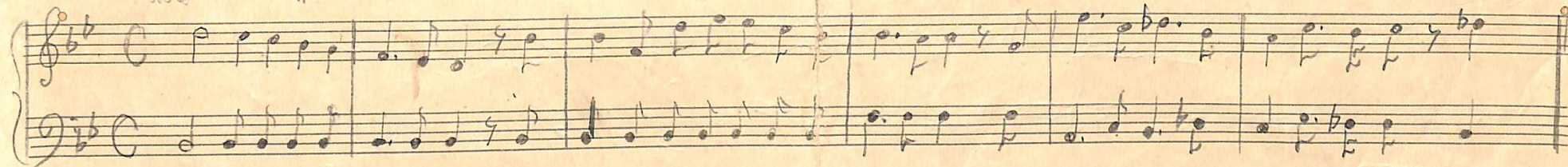
no

Perante

© Maria Solo



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Regina Eli (Chorus)

1

Handwritten musical notation for the first system of 'Regina Eli'. It consists of two staves. The first staff is in C major, 4/4 time, and contains a melody with lyrics 'si', 'fa', and 'si'. The second staff continues the melody with lyrics 'mi' and 'fa'. The system ends with a double bar line.

2

Handwritten musical notation for the second system of 'Regina Eli'. It consists of two staves. The first staff is in C major, 3/4 time, and contains a melody with lyrics 'si', 'mi', 'si', 'mi', 'fa la do mi', and 'si'. The second staff continues the melody with lyrics 'mi' and 'fa la do mi'. The system ends with a double bar line.

3

Handwritten musical notation for the third system of 'Regina Eli'. It consists of three staves. The first staff is in C major, 3/4 time, and contains a melody. The second and third staves continue the melody. The system ends with a double bar line.

4

Handwritten musical notation for the fourth system of 'Regina Eli'. It consists of four staves. The first staff is in C major, 4/4 time, and contains a melody. The second, third, and fourth staves continue the melody. The system ends with a double bar line.

Univ. Parisienne
Mars 1945

17

Regina Coeli.

Solo

Recitativo

Re gi na Celi

Re gi na Celi

le-tare

Al le luia

Alleluia Alleluia

1^a voz
2^a voz

Andante

pp

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

rit. a dim

de o fim

de o fim

de o fim

de o fim

de o fim

de o fim

de o fim

Harmonium

ff

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

b \flat

luia

luia

luia

luia

luia

luia

luia

luia

luia

luia

luia

luia

luia

luia

luia

luia

modato

Alleluia

Alleluia

Alleluia

Alleluia

Alleluia

Alleluia

Alleluia

Alleluia

Alleluia

Alleluia

Alleluia

(Meninas)

Ladainha

(Cipe)

San-ta Ma-ri-a o-na pro no-bis san-ta Dei-ge-ni-tri-a o-na pro
no-bis San-ta Vir-go Vir-gi-num o-na pro no-bis

12-5-1945

Charles

18

Andante religioso

Eugenio Orf

Andante religioso

Eugenio Celoni

p ben legato e tranquillo

a tempo

pp

rit

animando un poco

animando un poco

il Signor è te- - - co Il Signor è te- - - co Tu fra le donne

re- - - be- - - me- - - to e il frut- - - to del - - - tu- - - o se- - - mo Ge-

San- - - ta Ma- - - ri- - - a ma- - - ri- - - a

f cresc. poco a poco

pre - ga per no - bi pec - ca - to - ri

aumentando molto.

fff

diminuendo

no - bi pec - ca - to - ri a - des - so e nel do - ra - to - la no - stra

diminuendo.

mor

all - men

rall - - - pp

C. Maculosa

Grade

O salutaris huiusmodi Ego te laudabo. Beati qui in domino non speraverunt. Amen.

"hachanka" de "H. 58" - IV-

a 2 vozes Harm. Jose Antonio C.N.E

Handwritten musical score for two voices and piano accompaniment. The score is written on three systems of staves. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The tempo/mood is marked "Andante". The lyrics are in Portuguese and Latin, including "San-ta", "De-i", "Ge-ni-tris", "o-ra", "o-ra-pro", "no-bis", "San-ta Vir-go", and "vir-gi-nu-m". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "p." (piano). There are also some corrections or additions written in the margins.

Handwritten musical notation in purple ink, possibly a continuation or a separate piece, located at the bottom left of the page.

Sya Maria

Handwritten musical score for the hymn "Se-Já-Ma-ru-a-tu-cão-de-todo-o-mundo-e-sal-va-ção". The score is written on two staves, with the melody on the upper staff and the bass line on the lower staff. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written in Portuguese and are aligned with the notes. The handwriting is in a cursive style, and the paper shows signs of age.

Handwritten musical score for a song. The top staff is in treble clef with a key signature of one flat and a time signature of 3/8. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written between the staves: "Be-liz Ma-ri-a quem de-ti-xi-a a - sal-va - - - caõ - - - re-ra-seu mi-nho bran-das flo-". The music consists of a melody in the treble staff and a bass line in the bass staff, with some chords and rests indicated.

Handwritten musical score for "Hymne à la Vierge" by J. B. Lully. The score is on aged, yellowed paper with three systems of music. Each system consists of a vocal line (soprano or alto clef) and a basso continuo line (bass clef). The lyrics are written below the vocal line. The first system has the lyrics "ri-do teu", the second "co-ra-", and the third "cao". The music is written in a simple, handwritten style with various note values and rests.

10

jardim de amores
flor entre as flores de manes odor
Seu nome santo leve meu canto ao
Criador.

Kyrie

Handwritten musical score for a single staff, likely a vocal line. The notation is in G major (one sharp, F#) and 4/4 time. The lyrics are written below the notes. The score is written on aged, yellowed paper.

Lyrics: Ky - ri e - lei - son e - lei - son Ky - ri e - lei - son

The musical notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The handwriting is in ink, and the paper shows signs of age and wear.

coro

Em tea - do - ro Hos-tia di - vi - na En - ta - do - ro Hos-tia de a - mor

solo

Sois des an-jos o sus pi - ro sois des

côro

ho - mens o sen - vor En tea do - ro Hos-tia di - vi - na En - ta - do - ro Hos-tia de a - mor

Es dos fortes a doçura
Es dos fracos o vigor
Es na terra fiel amigo
Es do céu feliz senhor
Es men Deus o culto e grande
Es dos séculos senhor

Nº 4

Ky - rie e - lei - son Chris - te e - lei - son Chris - te au - de - nós - Chris - te ex - au - de - nós

Lan - ta Ma - ri - a o - ra pro no - bis Lan - ta Dei ge - ni - trix o - ra pro -

Faguinho

no - bis Lan - ta Vir - go Vir - gi - num o - ra pro no - bis o - ra pro no - bis pro - no - bis

Hino da guarda de honra do 5^{no} Sacramento

(Solo) Vinde guar - da fer-ro - ro - sa, Con-so-lar - o bom Pas - tor & fiel - e gene - ro - sa consa-gra - de o
 amor. (Coro) Seja a ma - do e lou - va - do de Je-sus - o Co-ra-ção re - mos e the de - mos gloria amor re - pa-ra-ção
 a - ma - ra - ção *Andante*

Gloria e Amor

à Jesus

f *ff* *f* Gloria, amor à Je-sus Glo-ria, amor Je -

f *ff* sus! gloria, amor a Je-sus! gloria, amor a Je-sus!

Andantino *pp* Sol - ceiros nossos vo - ges Una-mos nos-sos anti-gos Num trans - porte de a - mor

ff *pp* *p* *p* *p* *p*

ff
Ce - le - bramos neste dia *f* *Libro* glória o louvor Da Santa Eucaristia
P O' misterio adoravel Dos anjos encanto E dos pobres mortaes fôrda e alegria

f
f
P *Animato*
Canta Eucarístico *f* *marcato* *f* *ff*
Divino Peneador Recebe nossos linos Nosso mais termo amor Cantemos neste dia

P *f* *sol* *Allegretto*
O louvor a vitória *f* *ff* *9/8*
Linos de aile grua O' ho-sana da glo-ri-a O' p'riagem Santa

211
230

nesta vida Volve a nós teu
celeste olhar que mudas na alma queridas

Ecce Parvula
Ladainha (Dondona)

Ryrie

San ta Ma ri a O rapto mto
na pro no bis San ta Dei genitrix

la mi na fa



Salutaris.

24

1

*Adagio
expressivo.*

Handwritten musical notation for the first system, featuring a treble and bass staff with a 6/8 time signature. The melody is in G major. The lyrics are: "O salu ta - ris Pop - ti a Quae coe li pan - dis".

Handwritten musical notation for the second system, continuing the melody. The lyrics are: "Os - ti - um Bel - la pre munt hos ti - li a Da no hur fer - an".

Handwritten musical notation for the third system, concluding the piece. The lyrics are: "ri li - um O salu ta - ris Pop - ti a quae coe li pan - dis".

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Italian, including phrases like "Bel la pre munt hos ti - li a", "Da ro - bur fer - au", "ai li - um", "Bel - la pre munt hos ti li a Da - ro - bur - fer - au - ai li", and "col canto". The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper is yellowed and shows signs of wear, with a black clip visible on the right edge.

Bel la pre munt hos ti - li a Da ro - bur fer - au

os - ti um Bel - la pre munt hos ti - li a Da ro - bur fer - au

ai li - um Bel - la pre munt hos ti li a Da - ro - bur fer - au -

ai li um

ai li um Bel - la pre munt hos ti li a Da - ro - bur - fer - au - ai li

col canto

Salutaris.

29 3

Handwritten musical score for a piece titled "Salutaris." The score is written on aged, yellowed paper with multiple staves. The notation includes notes, rests, and bar lines. The lyrics are written below the notes: "O Sa lu ta - ris", "Ios - ti a", "Sa lu ta ris", "Ios ti a", "Ios ti a". The score is divided into systems, with the first system containing the main melody and the subsequent systems providing accompaniment. The paper shows signs of wear, including tears and discoloration.

Christus

us est Nobis!

21

29

31

Andante

Chri- tus na- tus est no - bis

Chri- tus na- tus est no - bis. Chri- tus na- tus est no - bis.

re- mus Re- ni- te ad - o - re- mus. Re- ni- te ad - o - re- mus.

tus na- tus est no - bis.

est no - bis. Chri- tus na- tus est

- re- mus Re- ni- te ad - o -

ad - o re- mus. Re- ni- te ad - o - re- mus.

39

Tantum ergo Sa-cra-men-tum Ve-ne-re-mur

Tantum ergo.

Et an-ti-quum docu-mentum

No-vo cedat ritus i *Solo* Prestet fi-des Supple-mentum Sen-su non defetu-i a-men, a-men.

Al. Re - - - lu - - - ja

Al. Re - - - lu - - - ja

Al. Re - - - lu - - - ja

Santa Ingo Virgim

O - na - po - ra - no - bis

27

29

Ave Maria Vein-te um Anjo.

P. Lento

A - ve - Ma - ri - a chei - a de gra - ça Vein - te um anjo do car di - ger Co - mo os ho - mens

liqua es - ca - sa de mel - hor on - do te engra - de cer - se - - nha - ra nha - ra Se - - nha - ra

vi - da es - pe - ran - ça clem - en - cia e luz Salve Ra - i - nha Sal - ve Ra - i - nha Sen - ho - ra

Regina Celi

(Zezinha)

mi - nha - mãe de Je - sus

Re - gi - na - ce - li, le - ta re al - le lui - a alle - luia alle - luia al - le lui - a

Re - gi - na - ce - li le - ta re al - le lui - a alle - luia al - le lui - a al -

le - - - lui - a

Ladainha (5 Invocações) ^{du} (Pipe)

s

san - - ta ma ri - - a o - na pro no - - bis san - ta dei - ge ni - trix
o - - na pro no - - bis san - ta vir go vir gi - num

s

o - na pro no - bis san - ta vir go vir gi - num

Ladainha (Devocional)

Ja maior

Veni n^o 2 - (Laudis)

29

Solo *Coro* *Solo* *Coro* *o - num*

Veni Sancte Spiritus

Veni Sancte Spiritus re-ple-tu o-num re-ple-tu o-num

cor-da fi-de-li-um Etui - a-mo-ro in-ex-ig-nam ac-cen-de

Veni N^o 4. (Laudis)

Ve-ni San-cte Spi-ri-tus re-ple-tu o-num cor-da fi-

de-li-um Etui - a-mo-ris in-ex-ig-nam ac-cen-de

Andantino

- Veni - N° 5

(Laudis)

Handwritten musical score for "Veni - N° 5". The score is written on two staves. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics "Ve-mi ve-mi San-te Spi-ri-tus re-ple tu-orum cor-da fi-de-lium E-tu-a" are written below the first staff. The second staff continues the melody with the lyrics "mo-ri-s. g-nem in-cis g-nem ac-cen-de". The score ends with a double bar line and repeat dots.

Veni N° 2

Laudis

Handwritten musical score for "Veni N° 2". The score is written on two staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F-sharp). The melody consists of quarter and eighth notes. The lyrics "Veni San-te Spi-ri-tus re-ple tu-orum" are written below the first staff. The second staff continues the melody with the lyrics "o-rum cor-da fi-de-li-um E-tu-a-mo-ri-s in-cis-g-nem ac-cen-de". The score ends with a double bar line and repeat dots.

Handwritten musical score for "Regina Celi". The score is written on two staves. The first staff begins with a treble clef, a 7/8 time signature, and a key signature of one sharp (F-sharp). The melody consists of eighth and quarter notes. The lyrics "Regina Celi Do" are written below the first staff. The second staff continues the melody with the lyrics "Ladainha sol menor". The score ends with a double bar line and repeat dots.

Ladainha

(5 Invocações)

31

(Pique)

1^o ~~2^o~~ Leuto

San — ta ma ri — a o — ra pro no — bis San — ta de i ge — ni tri a —
 ra pro no — bis San — ta Vir go Vir gi num o — ra pro no — bis ma — ter —
 cris — ti o — ra pro no — bis ma ter di vi ne grae o — ra pro no — bis

Veni Nº 4

(Laudis)

ve — ni ve — ni San — te — spi ri tus re — ple tu o rum cor — da gi
 ve — ni ve — ni San — te — spi ri tus re — ple tu o — rum cor — da gi
 de — li um Etu — i — a mo — ris i — nis — ig — nem ac — cen — de
 de — li um Etu — li — a mo — ris i — nis — ig — nem ac — cen — de

32

Ladainha de Itaberab nº 5

Sancta Ma

Sancta Ma-nia

ri-a o-ra pro no-bis

Sancta Dei Ge-ni-trix o-ra pro no-bis

o-ra pro no-bis Sancta De-i Ge-ni-trix o-ra pro no-bis

Sancta Virgo Vir-ginum o-ra pro no-bis o-ra o-ra pro no-bis

Sancta Vir-go Vir-ginum o-ra pro no-bis o-ra o-ra pro no-bis

Andante *Pre-gina ce-li* *Re-gina celi* *ta-re* *Al-le-lu-ia* *Waldo 33*

Al-le-lu-ia *Al-le-lu-ia* *Al-le-lu-ia*

Lena queme-ris-ti *por ta-re*

Al-le-lu-ia *Al-le-lu-ia*

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Regina Celi

Re - gi - na ce - li le - ta - re - al - le - lu - a - al - le -

lu - a al - le - lu - a Lu - ia quem - ma - ris - ti - por - ta - re - al - le

lu - a al - le - lu - a al - le - lu - a al - le - lu - a

lu - a -

O' Maria

Andantino
 O' Maria conce-bi-da con-ce-bi-da sem-pec-ca-do ro-gai-- por-
 nós -- por nós -- *Côro* recorremos a vós que re corremos a
 ro-gar por nós- que re corremos a

O' Maria

Nº1 *Côro*
 O' Ma-ri-a conce
 Nº2 *Côro*
 O' Ma-ri-a con-ce bi-da
 Nº3 *Côro*
 O' Ma-ri-a O' Ma-ri-a con-ce-côro
 Nº4 *Côro*
 O' Ma-ri-a con ce-bi-da conce bi-da sem pecc
 Nº5 *Côro*
 O' Ma-ri-a con ce-bi-da

O' Ma - ri - a com - ce bi - da - conce - bi da sem pe - ca - do Cõro - ro - gai por

nós - que recorremos a vós ro - gai por nós - que recorremos a vós

O' Ma - ri - a com - ce bi - da sem pe - ca - do - ro - gai a Deus por nós Cõro

Olinda *Coro menor* O' Ma - ri - a com - ce bi da com - ce bi da sem pe - ca - do Cõro ro - gai - ro - gai por nós - que re - mos - que re -

O' Ma - ri - a Con - ce - bi - da Con - ce - bi - da sem pe - ca - do

O' Ma - ri - a con - ce - bi - da con - ce - bi - da sem pe - ca - do

M Regina Celi *Val*

Re - gi - na Ce - li Le - ta re al - le lu - ia Al -